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4-28-2005

### Illinois State University Symphony Orchestra

Glenn Block Director  
*Illinois State University*

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Illinois State University  
College of Fine Arts  
School of Music

Illinois State University  
Symphony Orchestra  
Glenn Block, *Music Director*

Brian Bromberg, Christopher Kelts and Michael Sundblad, *conductors*  
Students from the studio of Dr. Glenn Block

This recital is in partial fulfillment of the graduation  
requirements for the degree Master in Music Performance \*

Center for the Performing Arts  
April 28, 2005  
Thursday Evening  
8:00 p.m.

This is the one hundred and seventy-second program of the 2004-2005 season.

Please turn off cell phones and beepers for the duration of the concert. Thank You.

## Program

### Winter Overture (2004) World Premiere

Brian Bromberg  
(born 1983)

### Appalachian Spring Suite (1943-44)

Michael Sundblad, *conducting\**

## ~ Intermission ~

### Brahms Symphony no. 2 in D Major, Op. 73

Allegro non troppo  
Adagio non troppo

Johannes Brahms  
(1833-1897)

Christopher Kelts, *conducting\**

Allegretto grazioso (Quasi Andantino); Presto ma non assai; Tempo primo  
Allegro con spirito

Brian Bromberg, *conducting*

*Please hold your applause until the completion of the entire Symphony.*

## Program Notes

### Winter Overture

*Winter Overture* was written by Brian Bromberg in November and December of 2003 and was completed on 9 January 2004. The piece is dedicated to Michael Sundblad who will conduct tonight's premier. While the title *Winter Overture* only specifically recalls the time in which the piece was written, the material presented very convincingly reminds us of the depths of January's chill. The slow introduction begins with one note, an F, played with little vibrato perhaps suggesting the dead of winter. The violas enter with an accented dissonant note that quickly resolves. This dissonance-consonance rhythmic figure is passed throughout the orchestra and builds in intensity before stopping on another single note, now Bb. This plan recurs twice, but now with a final note of C. The slowly undulating introduction gives way by stark contrast to the bright and jumpy C major theme of the exposition.

Bromberg's treatment of his themes is extremely complex, but built in a structure that is astonishingly small, providing a very dense thematic language. In the first two measures, for instance, we hear the entire theme on which the remainder of the work will be based, and by the fourth measure the theme has already been broken down to a simple three-note motive. A fugal treatment of the theme begins in measure eight, but this is quickly abandoned in favor of rapid arpeggios. The second theme in triple meter is more languid, but with the pace of thematic treatment still at fever pitch. Moments before the development beings, a marvel of metrical genius occurs: the original jumpy 4/4 theme of the exposition is now crammed into 3/4 time, and to make matters more confusing, the double basses play two pizzicatos per measure in a quasi 6/8 time -- just when you think you have it all figured out, the whole thing falls like a house of cards and the development takes over. (In order to reiterate the incredible pace at which this composition is unfurling, it should be pointed-out that the entire exposition described thus far is only thirty measures long.) Towards the end of the development a gorgeously lyrical new theme emerges with a melody so innocently tuneful that Papa Haydn would surely be proud. A false recapitulation begins but gives way to a relaxing of tempo and a new slower theme based on material from the introduction. The pace quickens and tension mounts until the much-delayed appearance of the streamlined recapitulation. The coda is built from a "broken-record" motive of the second theme, which accelerates faster and faster and suddenly slows to form the final four chords -- an augmentation of the same broken record motive.

The following is notes from the Composer: I remember the day Michael asked me to write him a piece. We had gone to IHOP and drank six carafes of coffee, and when I got home I began the sketches for what would become *Winter Overture*. It is not often that one can write a piece for a large ensemble and know all of the members quite well, but with this piece this was the case. The music was written with the individual members of the orchestra in mind.

### Appalachian Spring Suite

*Appalachian Spring* was composed in 1943-44 as a ballet for Martha Graham, which premiered on 30 October 1944. Copland wrote the ballet for an ensemble of thirteen instruments and created the suite by removing elements in which the focus was "primarily choreographic," the present symphony orchestra version was made in the spring of 1945.

*Appalachian Spring* presents "a pioneer celebration in spring around a newly-built farmhouse in the Pennsylvania hills in the early part of the [19<sup>th</sup>] century." The introduction is typical Copland -- static harmony, tall chords suggest the landscape, slowly moving melodies -- and it is against this background that we meet each character: the bride and groom-to-be, an old neighbor, and a revivalist preacher and his followers. The celebration of the wedding begins with a bouncy Allegro theme built from a one-measure motive.

This motive moves through many quick transformations, including serving as the subject for a brief *fugato* as well as the basis for a brass chorale, and after more variation and wild syncopation, a calmer dialogue between the trombone and the trumpet, horn and bassoon emerges; this music is a tender duo for the bride and groom. The scene changes and nagging cellos and stopped horns suggest the warning, and perhaps berating, the bride receives from the elders of the community. But hope springs eternal and we soon find ourselves at the reception with the revivalist and his flock taking over the action followed by a square dance, but the dancing ends suddenly and very noble music demonstrates the bride recalling the solemnity of the day. Her reflections return to joyous thoughts and she begins an exuberant dance featuring wild syncopation and jagged rhythms and a jumpy little tune for the violins. After her dance, another chorale for solo violin and oboe reminds us of the sanctity of the ceremony.

Copland often referenced Americana in his music and was frequently inspired by old American song. In *Appalachian Spring*, he creates a set of ingenious variations on the song *Simple Gifts*. ("‘Tis the gift to be simple, ‘tis the gift to be free, ‘tis the gift to come down where you ought to be, and when we find ourselves in the place just right, ‘twill be in the valley of love and delight...") The Coda that follows is a solemn prayer for the orchestra and the last several measures features the return of the clarinet solo taken from the very beginning measures of the ballet.

### Symphony no 2 in D Major, op. 73

Brahms' Sunniest and most optimistic symphony was written in the summer of 1877 in the town of Pörtlach in Southern Austria, where, according to Brahms, melodies were so abundant that one had to be careful not to step on them. While Brahms' *First Symphony* recalls the character, and even the key, of Beethoven's *Fifth Symphony*, this work reminds us of Beethoven's *Sixth* with its sunny disposition, pastoral nature, and its integrated compact compositional structure.

The symphony opens with a four-note double bass motive consisting of a note, its lower neighbor, the return to the original pitch, and then a descending interval of a fifth, and this motive will serve as a motto in each movement of the symphony. A three-chord "growl" for low brass and cellos transitions into a soaring melody for violins and flute, the first three notes of which is the opening double bass motto. This is followed by a radiant theme for violas and cellos in operatic thirds. After much anticipation, we reach the Dominant key of A Major and a lightly jumping theme played *quasi ritenente*, or slightly held back. Brahms cleverly disguises his recapitulation, which is hidden in some of the softest music yet heard.

The second movement *adagio* in B Major is the darkest movement of the symphony. It opens with a cello theme in contrary motion with the bassoons, which serves the subject of a fugue initiated by the horns. A new graceful theme in 12/8 time creates the illusion of faster motion by use of eighth notes and later even faster motion with sixteenth notes. The original double bass motto reappears played by trombone and bassoon and answered by the tuba and basses, and this reappearance ushers in the recapitulation.

What follows is a leisurely meandering dance movement that serves as a typically Brahms "quasi-scherzo." The first of two trios soon arrives and is based on the oboe theme that opens the movement, which is itself a variation of the original three-note motto. The second trio combines the triple meter of the oboe theme with the buoyancy of the first trio and adds clever offbeat accents. The final movement is a swift Allegro that opens with a variation of the three-note motto. Brahms later introduces gypsy music and more displaced accents. The whole work culminates in a boisterous declaration of D Major with a breathtakingly exciting entrance of the seldom-heard trombones.

Notes by Michael Sundblad

## Illinois State University Symphony Orchestra

Glenn Block, *Music Director*

### Violin I:

Emily Morgan, *principal*  
 Jason Ashley  
 Mark Cameron Ericksen  
 Elizabeth Erwin  
 Hye Ock Kim  
 Victoria Kuchta  
 Laura Otto  
 Hyo Sun Yoon

### Violin II:

Jon Doyle, *principal*  
 VoNique Ford  
 Christopher Golick  
 Rebekah Kronberg- Mogil  
 Kara Kulpa  
 Kate Markowski  
 Taylor Nix  
 David Victor

### Viola:

Amanda Verner, *principal*  
 Colleen Doyle  
 Ashlei Isaiah  
 Pamela Kaufman  
 Colleen Kuraszek\*  
 Jakob Sedig

### Cello:

Kim Wedesky, *principal*  
 Juliane Festag  
 Nate Kappes  
 Dan Price  
 Aleisha Verner  
 Ruth Anne-Yang

### Double Bass:

Dorian Jackman, *principal*  
 Timothy Douglass  
 David T. Genty  
 Chris Griffith  
 Jacob Mariani  
 Brandon Mooberry  
 Jay Rubottom  
 Christine Riotto  
 Lauren Themanson

### Flute:

Teryn True, *principal*  
 Rebecca Meenan (piccolo)

### Oboe:

Emily M. Portner, *principal*  
 Laura Israelsen

### Clarinet:

Jessica Boese, *principal*  
 Ivory Sebastian

### Bassoon:

Michelle Sawyer, *principal*  
 Guadalupe Esquirel Jr.  
 Amy Zordan\*

### Horn:

Heather Binde, *principal*  
 David Bostik  
 John Hansen  
 Christine Smeltze  
 Tawnya Smith

### Trumpet:

Ted Clark\*, *principal*  
 Ryan Elliott

### Trombone:

Jason Binde, *principal*  
 Nick Benson  
 John Garvens, *bass trombone*

### Tuba:

Brian Badgley, *principal*

### Timpani/Percussion:

Christopher P. Keniley, *acting principal*  
 Kevin Reeks  
 Lauren Sybert

### Keyboard:

Junko Kainosho, *principal*

### Staff:

Michael Sundblad, *Manager*  
 Victoria Kuchta, *Assistant Manager*  
 Pamela Kaufman, *Librarian*  
 Mark Ericksen, *Webmaster*

\*Orchestra Committee

## Upcoming Events

### April

29	KRH	6:30 p.m.	* Graduate Recital, Erik Swanson, <i>guitar</i>
29	KRH	8:30 p.m.	* Graduate Recital, Tamara Tranowski, <i>soprano</i>
30	CPA	TBA	High School Concert Band Contest

### May

01	KRH	noon	* Senior Recital, Aaron Kavelmann, <i>percussion</i>
01	CPA	3:00 p.m.	Wind Symphony
01	KRH	5:30 p.m.	* Graduate Recital, Wendy Moss, <i>soprano</i>
13	CPA	7:00 p.m.	Guest Artist, Gregory Kunde, <i>tenor</i>

### Concerts on the Quad - 7:00 p.m.

June 20	-	Celtricity
July 4	-	Dennis Stroughmatt and Creole Stomp
July 11	-	8 <sup>th</sup> Annual Jazz Festival
July 18	-	An Evening of Chamber Music
July 25	-	Singing Under the Stars

\* - indicates free admission

KRH - Kemp Recital Hall

CPA - Center for the Performing Arts

SJLC - St John's Lutheran Church, corner of Emerson & Towanda Ave.